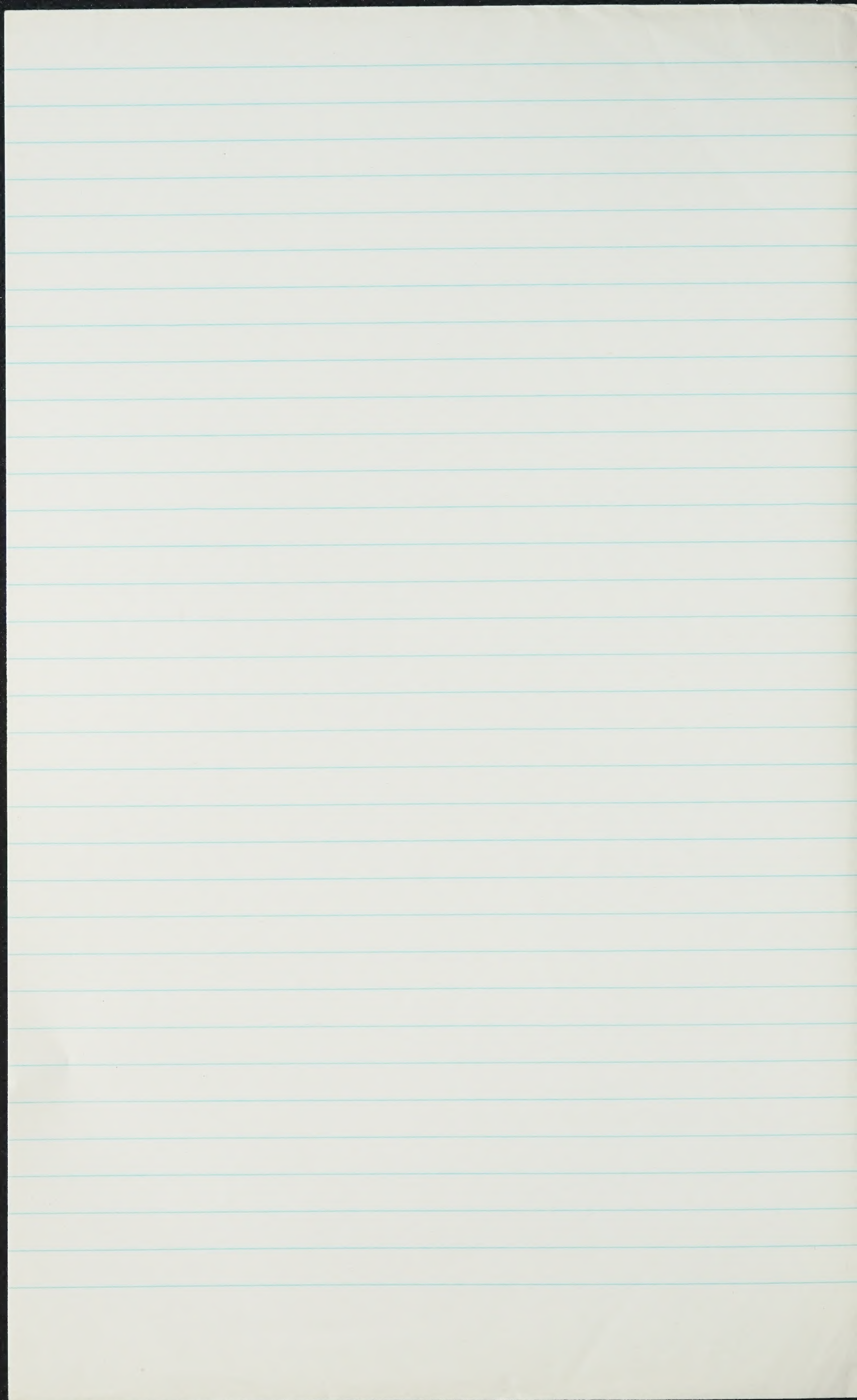


8/3/73

Rob wedding



% The Little Company of Mary
in Calvary Nanny Home
Sudbury Hill
Hansons Hill Middlesex

Tues. March 8th 1973

Dearest René

I now owe you an acknowledgement of a least
three letters & indeed four counting the one just
arrived enclosing an invitation to be
a wedding guest on the 7th day of the

verid month of **Averil** when stepping
the hall **red as a rose is she** whether or
no before her go the merry minstrelsy.

give my best love to yr **Rosalind***

and my congratulations to her **Tony**

How does one pronounce **Erangey**?

It suggests, by mere phonetics,
I mean, that **Eire** is gay.

Anyway that's not more of a
stretching of accidental like-sounding
words than J.J.'s "And what should
the City of Cork be in but a cork frame?"

You must think me bloody ungrateful
for not thanking you for going
to Cardiff to shake on the Harlequin T.V.
about my stuff exhibited at
the Gallery of the Nat. Mus. of Wales,
it is being shown at Swansea on Wednesday
(tomorrow) 17th March until the 7th of April.

Rosalind's wedding day, having been
to Moed in Flintshire during January
then to Bangor Fawr yn Arfon
during February and will end up
at Aberystwyth in the Gallery of
the Nat. Library of Wales from April 28
to May 19th. She had virtually nothing
to do with it - except check up

various lists. It was an extension
of an exhibition at the Nat. BK League
in Albenmark st away back in

February 1972. The Nat. BK League

had a series (4 I think) of
the works of poets who had

made works in both writing
and in one or other of the visual

arts - such as Wyndham Lewis & the

late Mervin ~~Stanger~~ Peck. ~~Stanger~~ Douglas Cleverdon

decided to organise my exhibition
& then wished to extend it
to three Welsh centres. ~~at~~ Rolfe
Charles the curator of the Cardiff
Gallery appears to think it a

I am proceeding with the letter I Jan 8th mentioned on the other side - it is already
a meandering affair of some sheets of foolscap. But I send this as what I think is
called an interim statement. My eyes are playing me up - they feel just as
ones eyes do if one gets soap suds in them. What ~~sort of~~ makes writing
names difficult. Anyway much love to Joan &

Rosalind

Dear René god bless you
Love Dai

Incidentally from what linguistic source do you imagine the form Rosalind came, I mean 'Latin' or 'Nordic'?

good idea, so ~~that~~ matter went forward. I said, well, As all right for owners to send works for three weeks to one gallery in London but a bit much ^{travelling and in the} expect them to lend them for six months. However, they, the said owners, most graciously were willing - except in one or two cases very recently. I thought.

Valerie wrote to me saying she had seen & heard the Harlech TV. thing and said that you were the only person ~~one~~ of those who spoke, who ~~really~~ was really good & spoke, so to say, from a real understanding and to the point. and, as it were, from the inside. I thought you might like to know that.

There are masses of things I want to say but I can't in this brief letter, ~~the~~ which is really no more than a genuine thank you for upstirring yourself & sticking on that bloody show. and I am most gratified that you found some of things appeared larger & more solid than you had thought them to be in memory of them. Usually when one sees things ^{again} after some years they tend to feel smaller & shrunken.

As I've said above ~~this~~ in a note merely to thank you for all that sweat. I'm so sorry you had a beast of cold when you got back.

As a matter of fact, I started early in January February on the Feast of St Albert of Castel, Jan 8, in answer to ~~you~~ or rather round about the crucial matter you raise in yr typeset letter & the previous one - anyway the matter of the 'utile' & the 'extraneous' 'use' & 'sign', 'Caird' & 'non-Caird', etc.

At first I thought you were doubtful or thought invalid a particular passage, but the more I read carefully & a number of times it became clear that the whole concept informing these parts of Epoch & Artist, ~~the~~ and the Introduction to The Anathema & informing The Anathema itself & subsequent pieces, including the Intro. to The Ancient Mariner you could not, try as ^{you} would, accept. I concluded that there must be some misunderstanding somewhere ^{as} you had never raised the issue before, I took it for granted ^{that} yourself as with Harman, felt that anthropos does practice

But it is the deepest matter to ~~discuss~~ - and that's why I'm due to see you.

that old man in Lancashire who did odd jobs who said "what do they do most of the day. sit on the arse & call it contemplation."

I think very strongly & better still try to

utilite acts & that this involves him in techniques, But he also practices acts that are extra-utile, acts that are meaningless & from a purely technological point of view to be condemned as bloody waste of time. All rites or ceremonies of any sort belong to this extra-utile proclivity in man. That much is more or less acknowledged as regards religious rites, but what is not remotely seen is that the ordinary everyday activities & behaviour of man such as taking off one's hat as a lady, along with making poiesis or painting pictures in fact all we call the arts, in every bit as extra-utile as pontifical High Mass or the rite of the Bread of Praise in a Nonconformist chapel. When I wrote No Confession, no Christ Church, that is surely strictly the truth. Man can offer inward prayer to the Creator. But it is so happen that the Xian ecclesial demands action by a priest at a messe - a wholly extra-utile act.

You say that "No artefactive no Xian religion" Well, it's quite ~~that~~ ^{that} means 'No artefactive, no ~~human~~ ^{human} shrine'.

some kind of deprivation of substance & creation. No matter how much you say, it's a creation. No matter how much you say, it's a creation. No matter how much you say, it's a creation.